**SOTHEBY & CO.**

34 & 35 NEW BOND STREET, LONDON, W.1

# CATALOGUE

OF

# FINE MODERN ENGLISH AND FRENCH PICTURES AND DRAWINGS

*The Property of* HARWOOD C. LAURENCE, ESQ. (*decd.*)
[SOLD BY ORDER OF THE EXECUTORS]
*The Property of* ROWLAND J. ASTON ESQ., (*decd.*)
[SOLD BY ORDER OF THE EXECUTORS]
*The Property of* SIR DRUMMOND SPENCER-SMITH, BT.
*The Property of* ASA LINGARD, ESQ.

AND

*The Property of* BASIL BURTON, ESQ.

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1949

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CATALOGUE

OF

# FINE MODERN FRENCH PICTURES

BY FANTIN-LATOUR, ROUAULT AND VUILLARD

# FINE MODERN ENGLISH PAINTINGS AND DRAWINGS

BY A. DEVAS, JACOB EPSTEIN, J. D. INNES,
JOHN NASH, WILLIAM NICHOLSON, C. R. W. NEVINSON, L. PISSARRO,
CERI RICHARDS, MATTHEW SMITH, STANLEY SPENCER, P. TCHELITCHEW,
ETHEL WALKER AND CHRISTOPHER WOOD

## SERIES OF DRAWINGS

BY BIRKET FOSTER AND EDWARD LEAR

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## DRAWINGS

BY GIRTIN, ROWLANDSON, VARLEY, ETC.

**The Property of Harwood C. Laurence, Esq.** (*decd.*)
[SOLD BY ORDER OF THE EXECUTORS]

**The Property of Rowland J. Aston, Esq.** (*decd.*)
[SOLD BY ORDER OF THE EXECUTORS]

**The Property of Sir Drummond Spencer-Smith,** BT.

**The Property of Asa Lingard, Esq.**

AND

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AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.1

On WEDNESDAY the 15th of JUNE, 1949

AT **ELEVEN** O'CLOCK PRECISELY

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# CATALOGUE

OF

# FINE MODERN ENGLISH AND FRENCH PAINTINGS AND DRAWINGS

DAY OF SALE:

**Wednesday, 15th June, 1949**

AT **ELEVEN** O'CLOCK PRECISELY

**The Property of Harwood C. Laurence, Esq.** (*decd.*)

[SOLD BY ORDER OF THE EXECUTORS]

## MODERN DRAWINGS

*Framed*

SIR G. CLAUSEN, R.A.

1 Near Bosham : evening, *signed* (9¼*in. by* 11¼*in.*) (*Exhibited at the Hove Museum,* 1932) ; and Evening in May, *signed* (9*in. by* 11½*in.*) 2

*In Portfolio*

T. ROWLANDSON.

2 The Wife's Confession, *signed* 9¼*in. by* 8¾*in.*

*** From the Deglatigny Collection.

R. W. SICKERT, A.R.A.

3 The Chef : a kitchen interior, *pen and ink, signed* 11½*in. by* 8¾*in.*

SIR MUIRHEAD BONE.

4 Maunday Thursday : the Archbishop of Segovia washing the feet of Poor Men, *black chalk, heightened with white, signed and inscribed* 11*in. by* 9*in.*

DUNCAN GRANT.

5 Two Girls leaning on a Balcony Window, *signed* 25¾*in. by* 20*in.*

THOMAS SUNDERLAND.

6 A View in Calgarth Park, 10¾*in. by* 15¾*in.* ; A Landscape with distant hills, 12¼*in. by* 18*in.* ; A Lakeside Landscape, with sheep in the foreground, 12*in. by* 16¾*in.* ; S. HOWITT. A Horse attacked by Wolves, *signed,* 11¾*in. by* 16⅞*in.* 4

*Framed*

DANIEL GARDNER.

7 A Portrait of Mrs. Elliot Reigale, in a white dress and bonnet, *pastel and gouache* 13*in. by* 10*in.*

## Various Properties

*Framed*

SIR H. HUGHES STANTON, 1911.

8 Near the Coast: a broad landscape with trees, and the sea beyond, 21¼*in.* *by* 30*in.*; E. M. WIMPERIS, 1894. The Hay Cart, 9½*in.* *by* 13½*in.* 2

SIR G. CLAUSEN, R.A.

9 Evening on the Plains, *signed* 9⅜*in.* *by* 11¾*in.*

ROBERT MCBRIDE.

10 Bombed: 1941, *signed* 17½*in.* *by* 22½*in.*

DIANA MURPHY.

11 The Baths, *pen and water-colour, signed* 18½*in.* *by* 22*in.*

## The Property of a Collector

*In Portfolio*

EDWARD LEAR.

12 A Study of Foliage, *water-colour and oils, on grey paper* 4⅞*in.* *by* 9⅞*in.*

*** Inscribed: June 28, 1839.

EDWARD LEAR.

13 A View of Pyramids at Saccara, *pen and ink and water-colour* 5*in.* *by* 20*in.*

*** Inscribed: Saccara, 2.45 p.m., March 14, 1867.

EDWARD LEAR.

14 A View of the Nile Valley, *pen and ink and water-colour* 4¾*in.* *by* 20*in.*

*** Inscribed: Ramleh, 1858.

EDWARD LEAR.

15 A View of the Temple at El Koorneh, *pen and ink and water-colour, on buff paper* 5*in.* *by* 17*in.*

*** Inscribed: El Koorneh, 19 Feby., 1854.

EDWARD LEAR.

16 Gibeah, an extensive view over a valley, with a ridge of mountains in the background, *pen and ink and water-colour* 6¾*in.* *by* 20*in.*

*** Inscribed: Gibeah, Tellud al Ful, 9 May, 1858, high wind nearly impossible to draw, distance all haze.

EDWARD LEAR.

17 A View of the Nile at Dendoor, with the ruins of a temple on the left, *pen and ink and water-colour* 12⅜*in.* *by* 21¼*in.*

*** Inscribed: Dendoor, 7.15 a.m., Febr. 16, 1867.

EDWARD LEAR.

18 The Temple at Baalbeck, *pen and ink and water-colour* 12⅝*in.* *by* 20⅝*in.*

*** Inscribed: Baalbeck, 23 May, 1858.

EDWARD LEAR.

19 Sculpture in the Rock near Abou Simbl, the river on the left, *pen and ink and water-colour, inscribed: Abou Simbl*, 9.10 *a.m.*, 8 *Feby.*, 1867, 14⅝*in. by* 22*in.*; A View in the Desert, *pen and ink and water-colour*, 13¾*in. by* 18⅛*in.*; Two Views of Thebes, *pen and ink and blue wash, inscribed: Thebes*, 20 *Feby.*, 1854 4

EDWARD LEAR.

20 Val di Rappa, Corfu, *dated May* 22, 1868, *pencil, pen and ink, colour notes*, 14⅛*in. by* 20*in.*; Corfu, with the Harbour, *inscribed*: 3.30 *p.m., Jany.* 25, 1864, *pencil, pen and ink*, 15⅛*in. by* 21⅝*in.*; Santa Decca, Corfu, *dated* 28 *May*, 1858, *pencil, pen and ink*, 14*in. by* 19⅞*in.* 3

*Framed*

EDWARD LEAR.

21 Reggio, 26 July, 1847, *pencil, pen and ink*, 11¼*in. by* 18⅞*in.*; S. Michele, 29 Sept., 1847, *pencil, pen and ink and grey wash*, 14⅛*in. by* 20⅛*in.*; A Highland Scenery, Aug. 5, 1851, *pencil*, 18⅞*in. by* 20*in.* 3

EDWARD LEAR.

22 A View of the Temple at Saboõa, *pen and ink and water-colour*, 6⅞*in. by* 13½*in.*

*** Inscribed: 13 Feby., 1867, 9 a.m., Saboõa.

EDWARD LEAR.

23 A Tomb on the Nile, *pen and ink and water-colour* 5⅞*in. by* 13¾*in.*,

*** Inscribed: 9.30 a.m., Feby. 12, 1867.

## Various Properties

*In Portfolio*

24 A Parcel containing Caricature and Figure Drawings, including works by or attributed to H. W. BUNBURY, JOSEPH HENDERSON, COPLEY FIELDING, and W. HEATH *a parcel*

HENRY BRIGHT.

25 Fifteen Landscape Sketches, *pastel on buff paper, signed* 15

26 A Parcel of Portrait Drawings in various mediums, including works by or attributed to H. EDRIDGE, JOSEPH WRIGHT, and G. P. HARDING *a parcel*

27 A Parcel of Landscape Drawings in water-colour and other mediums, including works by or attributed to JOHN MARTIN, SIR CHARLES EASTLAKE, R.A., W. PAYNE, and J. STARK OF NORWICH *a parcel*

28 A Parcel of Landscape Drawings in water-colour and other mediums, including works by or attributed to F. NICHOLSON, A. DEVIS, P. DE WINT, WHITCOMBE, W. PAYNE, and others *a parcel*

SAMUEL PROUT.

29 The Rialto Bridge, Venice 22½*in. by* 28*in.*

SAMUEL PROUT.

30 A French Town, with a Laundress washing clothes in the foreground, *signed with monogram* 17*in. by* 12*in.*

31 A Parcel of Landscape and Architectural Drawings, in various mediums, including works by or attributed to P. S. MUNN, SAMUEL PROUT, W. DELAMOTTE, and others *a parcel*

32 A Parcel containing numerous Figure and Animal Drawings in various mediums, including works by or attributed to J. WARD, R.A., C. COWPER, G. E. HARDING, R. COSWAY, C. METZ, and others *a parcel*

*Framed*

ENGLISH SCHOOL, 18th Century.

33 The Old Watch Tower : a coastal scene, 11$\frac{3}{4}$*in. by* 9$\frac{3}{8}$*in.* ; and an Italian Lake Scene, *indistinctly signed*, 7$\frac{3}{4}$*in. by* 13$\frac{1}{2}$*in.* 2

SAMUEL PROUT.

34 The Arch of Constantine, Rome 23$\frac{3}{8}$*in. by* 19*in.*

E. M. WIMPERIS.

35 The Tryfan and Glydyr Fach, *signed with initials and dated* 1874, 11$\frac{1}{4}$*in. by* 17$\frac{3}{4}$*in.* ; JAMES ORROCK. Across the Sands at Berwick, *signed and dated* 1881, 9$\frac{1}{8}$*in. by* 12$\frac{3}{4}$*in.* 2

W. L. LEITCH.

36 St. Peter's, Rome, from outside the walls, 9*in. by* 14*in.* ; E. MACKENZIE. A Restoration of the Roman Forum (*exhibited at the R.W.S.*, 1833), 9$\frac{1}{4}$*in. by* 14$\frac{5}{8}$*in.* ; E. WAKE COOK. A View of San Remo, *signed*, 7$\frac{3}{8}$*in. by* 10$\frac{3}{4}$*in.* 3

J. LATHAM.

37 Flowers and Fruit on a Marble-topped Table, *oval*, 10$\frac{3}{4}$*in. by* 8$\frac{3}{4}$*in.* ; and another Flower Study, *signed*, 11$\frac{3}{4}$*in. by* 9$\frac{1}{2}$*in.* 2

J. J. WOLFENSBERGER, 1825.

38 A Landscape near Naples, looking towards the sea 37$\frac{3}{4}$*in. by* 26*in.*

H. EDRIDGE, A.R.A., 1806.

39 Portrait of a Girl, full-length in a landscape setting, *pencil and water-colour* 12$\frac{3}{8}$*in. by* 8$\frac{1}{2}$*in.*

D. COX.

40 Landscape with an Old Woman driving Geese 3$\frac{3}{4}$*in. by* 5$\frac{1}{4}$*in.*

J. VARLEY.

41 A Lakeside Landscape, with distant mountains, *signed* 12$\frac{1}{2}$*in. by* 12$\frac{3}{4}$*in.*

T. ROWLANDSON.

42 The Comet : a Scene in London as the comet of 1811 passes over, numerous figures in night attire stare from windows and stand on roof-tops, *signed* 12$\frac{3}{8}$*in. by* 9$\frac{5}{8}$*in.*

C. TOMKINS, 1801.

43 Pidcock's Menagerie, Exeter Change, Strand 7$\frac{3}{4}$*in. by* 11$\frac{3}{8}$*in.*

## The Property of a Lady

COPLEY FIELDING, 1850.

44 A View on Loch Lomond, 6¾*in. by* 9¾*in.*; T. COLLIER. On the Scottish Moors, *signed*, 10¾*in. by* 20*in.* 2

T. GIRTIN.

45 A Wooded Landscape, *inscribed on mount T.G. fecit* 9*in. by* 14*in.*

## The Property of a Gentleman

TURNER.

46 A View of Hadrian's Tomb, the Vatican and St. Peter in the distance, evening 7*in. by* 9*in.*

*** From the Collection of John Murray, Esq.

## The Property of Rowland J. Aston, Esq., (*decd*).

[SOLD BY ORDER OF THE EXECUTORS]

BIRKET FOSTER, R.W.S.

47 A View in Sussex, with a boy and girl at a gate guarding sheep, a figure is approaching along a country lane on the left, *signed with initials* 5*in. by* 8⅞*in.*

*** From the Collection of J. Redmayne, Esq., Brathay Hall.

BIRKET FOSTER, R.W.S.

48 Summertime: Hay waggons being loaded near wooden huts on the left, cattle at a watering-place in the foreground, a woman carrying a milk-pail leading a child approaching the water, a group of trees on the right, *signed with initials* 7⅞*in. by* 11*in.*

BIRKET FOSTER, R.W.S.

49 Loch Awe, an extensive view over the lake and the surrounding hills, a shepherd boy with cattle on a path to the right, *signed with initials*, 9½*in. by* 14¾*in.*

BIRKET FOSTER, R.W.S.

50 Springtime: two little girls outside a country cottage picking lilac, a basket of flowers and a white cat at their feet, a baby girl in a wheelbarrow, geese and goslings on heathland to the left, *signed with initials* 8⅞*in. by* 14⅛*in.*

BIRKET FOSTER, R.W.S.

51 In Clover: four little girls picking flowers in a meadow at the edge of a wood, *signed with initials* 6⅛*in. by* 8*in.*

BIRKET FOSTER, R.W.S.

52 The Entangled Kite: four little girls on a country lane looking up to a boy on a tree, *signed with initials* 5⅞*in. by* 8½*in.*

BIRKET FOSTER, R.W.S.

53 Lilac Time: children at the wall of a cottage garden with bundles of lilac, a pond with ducks on the left, a view into open country, *signed with initials* 9¼*in. by* 14*in.*

BIRKET FOSTER, R.W.S.

54 The Hay Wain : a view of a valley with peasants loading hay, a wooden bridge over a stream on the left, a child filling a pitcher in the foreground, evening $30\frac{1}{2}$*in. by* $26\frac{1}{2}$*in.*

## PAINTINGS

G. LAEVERENZ.

55 Feeding Time : interior of a country cottage with a peasant woman and her children, *on panel*

CONSTANT WAUTERS, 1852.

56 Le Pont D'Amour : interior of an 18th Century drawing-room, with a company of elegant ladies and gentlemen playing a party game $24\frac{1}{4}$*in. by* $32\frac{1}{4}$*in.*

F. BRUNERY.

57 Thoroughly Beaten : interior of a drawing-room with three cavaliers at a card-table, *signed* $19\frac{1}{4}$*in. by* $23\frac{3}{4}$*in.*

F. BRUNERY.

58 Can-Can au Vatican : interior with two Cardinals conversing near a table covered with a tablecloth inset with lace and set for two, a liveried servant in a white wig carrying a dish of dressed lobster, *signed* $23\frac{1}{2}$*in. by* 20*in.*

F. BRUNERY.

59 A Good Start : a lofty apartment with three cavaliers around a table laden with wine and fruit and covered with a tablecloth inset with lace, *signed* $23\frac{1}{4}$*in. by* $19\frac{1}{4}$*in.*

V. MARAIS MILTON.

60 Costly Satisfaction : interior with a Cardinal surprising kittens on his breakfast table, *signed* $17\frac{1}{2}$*in. by* $14\frac{5}{8}$*in.*

V. MARAIS MILTON

61 Difficult Problems : interior of a drawing-room, with two Cardinals sitting at a table, laid for tea, playing cards $24\frac{3}{4}$*in. by* $20\frac{1}{2}$*in.*

JOHN A. LOMAX.

62 The Connoisseur : a gentleman in a white wig and red coat sitting at a table examining prints, bookshelves in the background, *signed, on panel* $11\frac{1}{2}$*in. by* $9\frac{1}{2}$*in.*

JOHN A. LOMAX.

63 The Artist : interior with a gentleman in a purple coat and pale yellow waistcoat, sitting at an easel, *signed, on panel* $11\frac{1}{2}$*in. by* $9\frac{1}{2}$*in.*

JOHN A. LOMAX.

64 After the Hunt : three gentlemen in hunting kit in front of an open fireplace, *signed, on panel* $12\frac{1}{8}$*in. by* $16\frac{1}{8}$*in.*

JOHN A. LOMAX.

65 Check : interior with two gentlemen in white wigs, smoking clay pipes, their backs turned to a chess-board, *on panel* $11\frac{1}{4}$*in. by* $15\frac{1}{2}$*in.*

## The Property of Sir Drummond Spencer-Smith, BT.

DAVID ARTZ, 1871.

66 Watching by the Cradle : a Dutch interior, a young peasant mother watches her baby in its wicker cradle 35¾*in. by* 23¼*in.*

EUGENE DE BLAAS, 1883.

67 The Dancing Lesson : to the music of a harpsichord the children perform to the dancing master and admiring family 30*in. by* 40*in.*

P. FAURE.

68 Children's Supper-time : a mother gives bowls of soup to her girl and little boy, *signed* 15½*in. by* 12½*in.*

C. KRONBERGER.

69 The Sudden Squall ; and The Search for the Latch-key, *on panel, both signed* 8½*in. by* 6¼*in.* 2

F. MEYER-WISMAR (MÜNCHEN), 1873.

70 Ein Feld-postbrief (a Letter from the Front) : a peasant woman and her small boy ask the village priest to read the letter 19*in. by* 23½*in.*

## Various Properties

*Unframed*

F. BRUNERY.

71 The Bird's Nest : a young girl feeding birds in their nest, *signed* 16¾*in. by* 10*in.*

J. E. HERRING, 1834.

72 Two Racehorses at full gallop 11*in. by* 15*in.*

ALKEN.

73 A Set of Four Steeplechase Scenes, *each* 20*in. by* 30*in.* ; and a Coaching Scene, Shrewsbury to London, 20*in. by* 30*in.* 5

*Framed*

J. A. O'CONNOR, 1839.

74 Irish Landscape, with an extensive view across a valley and figures in the foreground 16¾*in. by* 20½*in.*

ALESSIO SIMONETTI.

75 Coming from Church, *panel, signed* 14*in. by* 10*in.*

J. AGRASOT.

76 The Three Musketeers, *signed* 21*in. by* 15*in.*

W. HELMICK, 1874.

77 The Musician : interior of a cottage, with figures 21½*in. by* 17¾*in.*

G. CERVI, 1876.

78 The Student, *panel* 17*in. by* 11½*in.*

WARD.

79 A Landscape, with two children in the foreground 17*in. by* 21*in.*

YEEND KING, V.P.R.I.

80 The Old Mill, *signed* 6¼*in. by* 9¼*in.*

W. P. FRITH, R.A.

81 A Scene from Don Quixote : Alisunda pretends to faint, *panel, signed* 8*in. by* 8¼*in.*

W. A. BREAKSPEARE.

82 Inside the Inn : two Cavaliers drinking, and a serving maid, *panel, signed* 4¾*in. by* 7¾*in.*

B. W. LEADER, R.A.

83 An Evening Landscape, with fir trees, near a village 19½*in. by* 29½*in.*

## The Property of Gerald Tooby, Esq.

S. J. LAMORNA BIRCH, R.A.

84 A River Landscape, with a windmill, *water-colour drawing, signed* 12½*in. by* 27½*in.*

B. W. LEADER, R.A.

85 An Old House in Kent, *panel, signed* 13¾*in. by* 17¾*in.*

B. W. LEADER, R.A.

86 The Village Church, *signed* 11¾*in. by* 15¾*in.*

G. SEGANTINI.

87 A Summer Landscape, with Figures, *signed* 15½*in. by* 21*in.*

## The Property of a Gentleman

J. B. CROME.

88 A View of Thorpe in Norfolk by Moonlight, with sailing barges on the river 25⅓*in. by* 47*in.*

## Various Properties

STARK.

89 A Wooded Landscape, with a River 19½*in. by* 26½*in.*

SIR D. Y. CAMERON.

90 A Landscape at Sunset, *signed with initials, on board* 12¼*in. by* 15¼*in.*

HANS ANDREAS DAHL.

91 A Fjord Landscape, with two children in the foreground, *signed* 35½*in. by* 27½*in.*

A. HULK.

92 Two Coastal Scenes, with sailing boats and figures, *signed, on panel, a pair* 6¼*in. by* 9½*in.* 2

J. SANDERSON-WELLS, R.I.

93 Discussing the Plan, *panel, signed,* 10¼*in. by* 7¾*in.* (*Exhibited at the Royal Academy* 1917) ; Supper at the Inn, *signed, on panel,* 10¼*in. by* 8¼*in.* 2

ANATOLIO SCIFONI, 1872.

94 A Dancing Lesson at Pompeii 20¼*in.* *by* 31¼*in.*

H. HEMSTEDT.

95 Still Life with a Glass of Wine and a Plate of Fruit, *on panel* 11¼*in.* *by* 9¼*in.*

N. H. CHRISTIANSEN.

96 A pair of Norwegian Landscapes: Winter Sunset; Salmon Fishing on a Spring evening, *signed* 19¼*in.* *by* 29½*in.* 2

N. H. CHRISTIANSEN.

97 Fjord Scenes, *a pair*, 15¾*in.* *by* 11¾*in.*; Cattle on a Lane 3

E. VERMEULEN.

98 Landscape, with livestock in a wide field, *signed, on panel* 11*in.* *by* 14*in.*

ADRIANUS EVERSEN.

99 Views in Dutch Towns, *both signed, a pair, on panel* 13*in.* *by* 17*in.* 2

COROT.

100 Landscape with a Lake, a Church and Houses on the far shore 13*in.* *by* 18*in.*

TH. GERARD.

101 A Young Woman dressed in pink and white, threading a needle; VENETIAN SCHOOL. Head of a Doge 2

MARIANO FORTUNY Y CARBO.

102 Interior, with the full-length Figure of a Cavalier, dressed in red, standing in a pensive attitude, his hands in his pockets 19½*in.* *by* 13½*in.*

ED. BAILLE, 1840.

102A Portrait of a Lady, three-quarter length seated on a red plush settee, in a black dress with white lace collar and cap 51*in.* *by* 38¾*in.*

## The Property of a Gentleman

HENRI FANTIN-LATOUR.

103 Lily, Rose, Nasturtium, Peony, and other flowers in a blue-green glass vase, *signed and dated*, 1862 18*in.* *by* 15*in.*

*** *L'œuvre Complet de Fantin-Latour*, by Madame Fantin-Latour, p. 27, no. 192.

## The Property of Mrs. E. M. Campbell-Blair of Inverary

EDWARD ROBERTS.

104 Cobbler, Cobbler, Mend my Shoe, *signed* 15½*in.* *by* 19¾*in.*

SIR D. Y. CAMERON.

105 The Brodick Hills, *signed*, 12½*in.* *by* 15½*in.*; and The Paps, Glencoe, *signed*, 12*in.* *by* 15½*in.* 2

BERNARD DE HOOG.

106 The Fireside : an interior with a mother and her two children, *signed* 19¾*in. by* 24*in.*

SIR G. CLAUSEN, 1908.

107 An Ancient Barn, with figures 28*in. by* 23½*in.*

J. SEYMOUR LUCAS, R.A., 1880.

108 Disputed Strategy 25½*in. by* 32*in.*

HEYWOOD HARDY, 1900.

109 Welcome Home 33½*in. by* 49½*in.*

SIR A. ALMA TADEMA, R.A., 1860.

110 A Bargain 29*in. by* 23½*in.*

## The Property of Miss Kendall

C. R. W. NEVINSON.

111 Hark, Hark, the Lark, *signed* 15¾*in. by* 19¾*in.*

CERI RICHARDS, 1940.

112 Target Blossom 16¼*in. by* 18¼*in.*

SIR D. Y. CAMERON.

113 A Storm approaching Lorne, *signed* 8½*in. by* 10¼*in.*

CERI RICHARDS, 1940.

114 Coco-Nut Shy 9½*in. by* 13½*in.*

CERI RICHARDS, 1941.

115 Camouflaged Soldiers 24½*in. by* 29¾*in.*

J. MCINTOSH PATRICK, 1940.

116 Ploughing for Victory 29*in. by* 39½*in.*
** Exhibited at the Royal Academy, 1941.

PAVEL TCHELITCHEW.

117 The Boy with the Green Straw Hat, *signed, on board* 24½*in. by* 18½*in.*

ANNA MAYERSON.

118 Whistling : a composition, *signed with initials* 35½*in. by* 26½*in.*

ANNA MAYERSON.

119 A Still Life with Flowers, *signed with initials*, 13¾*in. by* 17¾*in.* ; and Inside the Workshop, *signed with initials*, 17½*in. by* 23¾*in.* 2

## Various Properties

MARK FISHER, 1881.

120 Scene on a Farm, with cattle and pigs 20¼*in. by* 27*in.*

BERTRAM NICHOLLS, P.R.B.A.

121 The Harbour, Malescini (Nov. 1944) : a boat with furled sails half-masking a sunlit Albergo, with dark hills behind 15½*in. by* 14¾*in.*

D. H. LAWRENCE.

122 The Finding of Moses, *on plywood, signed "Lorenzo"* 18*in. by* 15*in.*
** An Exhibition of the Paintings of this writer was held at the Warren Gallery in 1932.

SIR WILLIAM NICHOLSON, R.A.

123 Chrysanthemums in a Vase, standing on a table covered with a white cloth, *signed, on panel* 18*in. by* 13*in.*

## The Property of Asa Lingard, Esq.

## DRAWINGS

*Framed*

SIR MUIRHEAD BONE.

124 Demolition of Old Houses, Wych Street, London, 1902, *signed, on panel* 20½*in. by* 10⅝*in.*

CHARLES CONDER, 1904.

125 Scene from an Oriental Ballet, *coloured crayons* 9¾*in. by* 13½*in.*

ERIC GILL.

126 Drawing of a Nude Girl, *pencil, signed,* 14¼*in. by* 9¾*in.*; H. B. BRABAZON. A Canal near Amiens, *crayon and wash* (*Exhibited New English Art Club* 1906) 2

J. D. INNES.

127 Study of Welsh Mountains, *pen and coloured washes* 9½*in. by* 13¼*in.*

JOHN NASH.

128 Landscape with trees, sown fields and rounded hill, *water-colours, signed* 9¾*in. by* 15*in.*

SIR WILLIAM ORPEN.

129 Portrait of George Moore, half-length seated, *pencil, signed,* 12¼*in. by* 9*in.*; and WYNDHAM LEWIS, 1932. Portrait of G. K. Chesterton, head and shoulders, *pencil, signed,* 13¼*in. by* 10*in.* 2

THOMAS ROWLANDSON.

130 Soldiers dismounting outside a thatched inn 7*in. by* 10½*in.*

ALBERT RUTHERSTON.

131 Nude figure in a Landscape : design on silk for a decoration, *pen and water-colours, signed and dated* 1919 20*in. by* 10*in.*

** From the Collection of John Drinkwater, Esq.

# PAINTINGS

ROBERT BEVAN.

132 Cab Yard, St. John's Wood, *circa* 1910 — 24½*in. by* 29½*in.*

RICHARD EURICH.

133 Dutch Fisher-boat making its entry to a harbour in rough weather, *signed and dated* 1934 — 19½*in. by* 23½*in.*

HAROLD GILMAN.

134 " Interior " : a woman seated between window and canopied bed, *signed* — 23½*in. by* 17½*in.*

*** Exhibited British Council Exhibition, Cairo and Algiers, 1944.

HENRY LAMB.

135 " Portrait of a Girl ", seated, half-length in purple dress with gold collar, against a rich red background — 24½*in. by* 20*in.*

*** Exhibited, City of Bradford Corporation Art Gallery, Jubilee Exhibition, 1930.

JOHN NASH.

136 Country Landscape : Lily-pool and trees, *signed* — 28*in. by* 30*in.*

*** Exhibited, City of Bradford Corporation Art Gallery, Loan Exhibition.

C. R. W. NEVINSON.

137 " Les Bibliophiles, Autumn Day in Paris " : looking over the Seine, with book-boxes on the quais — 28½*in. by* 20¾*in.*

*** Exhibited at the Leicester Galleries, 1930.

LUCIEN PISSARRO, 1934.

138 " The Seine " : looking down the river with its high wooded banks, a steamer in the middle distance, *signed with monogram* — 20¾*in. by* 25*in.*

STANLEY SPENCER.

139 Hill-side, Cookham : the head of a blonde girl in the foreground ; beyond, a steep grassy slope with flowers and bushes — 29½*in. by* 19½*in.*

ETHEL WALKER.

140 A lush Bouquet of Roses, Lupins and summer flowers in a china jug, a brass mortar beside : fawn and cream background, a glimpse of seaside through the window, *signed* — 29½*in. by* 24¾*in.*

*** Exhibited, City of Bradford Corporation Art Gallery.

CHRISTOPHER WOOD.

141 Façade of a Hotel in a Foreign Town — 14*in. by* 18*in.*

## The Property of a Gentleman

## DRAWINGS

JACOB EPSTEIN.

142 Lilies : a Still Life, *signed* 22½*in. by* 17¼*in.*

SIR MUIRHEAD BONE.

143 A View of Venice, *signed* 4*in. by* 6½*in.*

CHARLES CONDER.

144 " 1827 " : Two Ladies seated by a window, *water-colour on silk, signed* 10*in. by* 15½*in.*

*** Exhibited at Bradford Exhibition of Fine Arts, 1904.

## PAINTINGS

ANTHONY DEVAS, 1944.

145 " Woman's Back ", study of a Female Nude 17½*in. by* 13¾*in.*

*** Exhibited at the Leicester Galleries, October, 1944.

H. C. DELPY, 1876.

146 The Village Street, *panel* 12½*in. by* 17½*in.*

ANTHONY DEVAS.

147 A Model Seated on the Floor, *signed* 21¼*in. by* 15¼*in.*

*** Exhibited at the Leicester Galleries, October, 1944.

AMBROSE MCEVOY, A.R.A.

148 The Music Room : an interior with three women, *signed* 16*in. by* 18½*in.*

*** Exhibited at the Royal Academy Winter Exhibition, 1928.

CHARLES SIMS, R.A.

149 A Nude reclining in a Landscape, *signed* 14½*in. by* 17½*in.*

## The Property of a Gentleman

EDOUARD VUILLARD [*circa* 1932].

150 Interior with Figures and a Dog : father, mother, child and dog in a decorated room, *pastel, signed* 23½*in. by* 16¾*in.*

*** Exhibited at Messrs. Wildenstein's Exhibition, "Edouard Vuillard, 1868-1940 ", June, 1948, no. 59.

## The Property of Basil Burton, Esq.

GEORGES ROUAULT.

151 Head of a Man, slightly turned to the left, *signed and dated* 1930 — 13¼*in. by* 12¼*in.*

MATTHEW SMITH.

152 Study of a Seated Girl, *signed with initials and dated* 1920 — 29½*in. by* 24¾*in.*

## The Property of a Lady

STANLEY SPENCER.

153 Laburnum — 29½*in. by* 19½*in.*

*** Exhibited at the International Exhibition, Venice, 1938, no. 52.

## The Property of a Lady of Title

STANLEY SPENCER.

154 Spring Flowers in a White Jug : an interior setting — 19½*in. by* 29½*in.*

## The Property of Harwood C. Laurence, Esq. (*decd*).

# SCULPTURE

F. WEIR.

155 A Bust Portrait of R. B. Cunningham-Graham, *terra-cotta, signed, height* 15½*in.*

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## PRICES AND BUYERS' NAMES

| Lot | | £ | s. | d. |
|---|---|---|---|---|
| 1 | Eastwood, Mrs. | 4 | 0 | 0 |
| 2 | Colnaghi | 8 | 0 | 0 |
| 3 | Wolmark | 5 | 0 | 0 |
| 4 | Ulysses | 2 | 0 | 0 |
| 5 | Passed | | ——— | |
| 6 | Passed | | ——— | |
| 7 | Squire | 4 | 0 | 0 |
| 8 | Eastwood, Mrs. | 3 | 0 | 0 |
| 9 | Passed | | ——— | |
| 10 | Widdup | 4 | 0 | 0 |
| 11 | Brown & Phillips | 5 | 0 | 0 |
| 12 | Passed | | ——— | |
| 13 | Beilby | 1 | 10 | 0 |
| 14 | Agnew | 4 | 0 | 0 |
| 15 | Spink | 2 | 0 | 0 |
| 16 | Agnew | 5 | 0 | 0 |
| 17 | Redfern Gallery | 8 | 0 | 0 |
| 18 | Beilby | 2 | 0 | 0 |
| 19 | Redfern Gallery | 4 | 0 | 0 |
| 20 | Beilby | 2 | 0 | 0 |
| 21 | Beilby | 2 | 0 | 0 |
| 22 | Redfern Gallery | 4 | 0 | 0 |
| 23 | Spink | 4 | 0 | 0 |
| 24 | Spencer | 6 | 0 | 0 |
| 25 | Passed | | ——— | |
| 26 | Abbot | 2 | 0 | 0 |
| 27 | Schidlof | 4 | 0 | 0 |
| 28 | Sabin, F. | 18 | 0 | 0 |
| 29 | de Casseres | 2 | 0 | 0 |
| 30 | Meyer, S. B. | 2 | 0 | 0 |
| 31 | Sabin, F. | 26 | 0 | 0 |
| 32 | Sabin, F. | 6 | 0 | 0 |
| 33 | Passed | | ——— | |
| 34 | Passed | | ——— | |
| 35 | Ellis, J. H. | 2 | 0 | 0 |
| 36 | Passed | | ——— | |
| 37 | Lloyd, F. K. | 4 | 0 | 0 |
| 38 | Passed | | ——— | |
| 39 | Agnew | 4 | 0 | 0 |
| 40 | Goffe | 2 | 0 | 0 |
| 41 | Agnew | 14 | 0 | 0 |
| 42 | London Museum | 80 | 0 | 0 |
| 43 | London Museum | 10 | 0 | 0 |
| 44 | Hastie | 4 | 0 | 0 |
| 45 | Passed | | ——— | |
| 46 | Goffe | 11 | 0 | 0 |
| 47 | Mawson | 50 | 0 | 0 |
| 48 | Newman | 32 | 0 | 0 |
| 49 | Mawson | 62 | 0 | 0 |
| 50 | Mawson | 92 | 0 | 0 |
| 51 | Goffe | 40 | 0 | 0 |
| 52 | Mawson | 36 | 0 | 0 |
| 53 | Mawson | 95 | 0 | 0 |
| 54 | Bowden | 165 | 0 | 0 |
| 55 | Cooling | 40 | 0 | 0 |
| 56 | Dahlstrom | 260 | 0 | 0 |
| 57 | MacConnal, R. | 260 | 0 | 0 |
| 58 | Mitchell | 210 | 0 | 0 |
| 59 | MacConnal, R. | 300 | 0 | 0 |
| 60 | Mawson | 58 | 0 | 0 |
| 61 | Cooling | 140 | 0 | 0 |
| 62 | Williams & Son | 32 | 0 | 0 |
| 63 | Sutch | 16 | 0 | 0 |
| 64 | Newman | 90 | 0 | 0 |
| 65 | Newman | 88 | 0 | 0 |
| 66 | Cooling | 50 | 0 | 0 |
| 67 | Cooling | 240 | 0 | 0 |
| 68 | Cooling | 14 | 0 | 0 |
| 69 | Lambert | 120 | 0 | 0 |
| 70 | Cooling | 50 | 0 | 0 |
| 71 | Waters | 2 | 0 | 0 |
| 72 | Sabin, W. | 38 | 0 | 0 |
| 73 | Thompson, F. | 18 | 0 | 0 |
| 74 | Younger | 9 | 0 | 0 |
| 75 | Newman | 18 | 0 | 0 |
| 76 | Newman | 22 | 0 | 0 |
| 77 | Lacon | 19 | 0 | 0 |
| 78 | Waite | 30 | 0 | 0 |
| 79 | Passed | | ——— | |
| 80 | Withdrawn | | ——— | |
| 81 | Withdrawn | | ——— | |
| 82 | Finn, Mrs. | 6 | 0 | 0 |

| Lot | | £ | s. | d. |
|---|---|---|---|---|
| 83 | Webberley | 4 | 0 | 0 |
| 84 | de Winter | 13 | 0 | 0 |
| 85 | Weston | 4 | 0 | 0 |
| 86 | Weston | 4 | 0 | 0 |
| 87 | Lotinga | 24 | 0 | 0 |
| 88 | Waite | 32 | 0 | 0 |
| 89 | Vicars | 16 | 0 | 0 |
| 90 | Blum | 15 | 0 | 0 |
| 91 | Dahlström | 55 | 0 | 0 |
| 92 | Palak, P. | 11 | 0 | 0 |
| 93 | Polak, P. | 40 | 0 | 0 |
| 94 | Passed | | | |
| 95 | Passed | | | |
| 96 | Passed | | | |
| 97 | Passed | | | |
| 98 | Dent | 4 | 0 | 0 |
| 99 | Withdrawn | | | |
| 100 | Deakin, Miss | 16 | 0 | 0 |
| 101 | Abbot | 7 | 0 | 0 |
| 102 | Patch | 48 | 0 | 0 |
| 102A | Passed | | | |
| 103 | de Winter | 600 | 0 | 0 |
| 104 | Passed | | | |
| 105 | Frost & Reed | 80 | 0 | 0 |
| 106 | Williams & Son | 65 | 0 | 0 |
| 107 | Withdrawn | | | |
| 108 | Newman | 70 | 0 | 0 |
| 109 | Angus | 90 | 0 | 0 |
| 110 | Passed | | | |
| 111 | Fine Art Society | 20 | 0 | 0 |
| 112 | Redfern Gallery | 5 | 0 | 0 |
| 113 | Fine Art Society | 5 | 0 | 0 |
| 114 | Redfern Gallery | 5 | 0 | 0 |
| 115 | Widdup | 5 | 0 | 0 |
| 116 | Fine Art Society | 34 | 0 | 0 |
| 117 | Tooth | 32 | 0 | 0 |
| 118 | Widdup | 5 | 0 | 0 |
| 119 | Passed | | | |
| 120 | Polak, P. | 16 | 0 | 0 |
| 121 | Abbot | 5 | 0 | 0 |
| 122 | Ulysses | 10 | 0 | 0 |
| 123 | Pritchard, R. C. | 150 | 0 | 0 |
| 124 | Meatyard | 3 | 0 | 0 |
| 125 | Meatyard | 4 | 0 | 0 |
| 126 | Ulysses | 5 | 0 | 0 |
| 127 | Girling | 10 | 0 | 0 |
| 128 | Meatyard | 9 | 0 | 0 |
| 129 | Ulysses | 16 | 0 | 0 |
| 130 | Thompson | 20 | 0 | 0 |
| 131 | Cooling | 4 | 0 | 0 |
| 132 | Girling | 30 | 0 | 0 |
| 133 | Redfern Gallery | 16 | 0 | 0 |
| 134 | Tooth | 80 | 0 | 0 |
| 135 | Brown & Phillips | 34 | 0 | 0 |
| 136 | Widdup | 34 | 0 | 0 |
| 137 | Brahams | 22 | 0 | 0 |
| 138 | Lessore | 55 | 0 | 0 |
| 139 | Brahams | 90 | 0 | 0 |
| 140 | Brown & Phillips | 30 | 0 | 0 |
| 141 | Redfern Gallery | 22 | 0 | 0 |
| 142 | Redfern Gallery | 14 | 0 | 0 |
| 143 | Waters | 3 | 0 | 0 |
| 144 | Crook, D. | 3 | 0 | 0 |
| 145 | Brahams | 11 | 0 | 0 |
| 146 | Sutch | 18 | 0 | 0 |
| 147 | Widdup | 9 | 0 | 0 |
| 148 | Lloyd, F. K. | 30 | 0 | 0 |
| 149 | Passed | | | |
| 150 | Truman | 420 | 0 | 0 |
| 151 | Windsor | 120 | 0 | 0 |
| 152 | Passed | | | |
| 153 | Hussey, Rev. | 120 | 0 | 0 |
| 154 | Lessore | 70 | 0 | 0 |
| 155 | Graham, Adml. | 5 | 0 | 0 |
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